

PearlLam Galleries

Hong Kong SOHO

Foot and Moon:

SUKI SEOKYEONG KANG solo exhibition



SUKI SEOKYEONG KANG b. 1977, *Black Under Coloured Moon*, 2015
Full high-definition colour video with sound, 26 min., Edition of 5 + 1 AP

Exhibition Dates 29 April–27 May 2016
Monday–Saturday, noon–7pm; Sunday, noon–5pm
Venue Pearl Lam Galleries Hong Kong SOHO
No. 1, G/F & 1/F, SOHO 189, 189 Queen's Road West, Sheung Wan

Hong Kong—Pearl Lam Galleries is pleased to present *Foot and Moon*, Korean artist Suki Seokyeong Kang's first solo exhibition in Hong Kong, curated by David Ho Yeung Chan. *Foot and Moon* is a metaphor for the distance between two points: the one closest to us and the one furthest away. Utilising artworks of different media, Kang seeks to achieve an equilibrium by negotiating with the temporal and spatial characteristics of the artworks on view in the hope of reconciling our dissonant nature as human beings.

Kang (b. 1977, Seoul, Korea) investigates ancient philosophies and systems in her art. In particular, her recent works probe the concept of the *Jeongganbo* (井間譜), the earliest known Asian mensural system incorporating pitch and duration. *Jeong* (井, Chinese character that represents a 'well' and resembles a grid composed of a set of squares) is a series of beats. Furthermore, *Jeongganbo* can be interpreted as individuals coming together to form a larger social collective. In essence, *Jeong* signifies a spirited vessel and focuses on how we come to terms with our physical movement as a result of our association with music.

Installed as a total ensemble that is almost an aesthetic experiment, this exhibition showcases fourteen artworks, including paintings, sculpture, and video. By stacking different shapes to form a series of free-standing sculptures, Kang questions the multiple layers of life. Fragments of memory are embodied in specific objects that illuminate moments of stasis through a repetitive process of intervention, collision, and negotiation.

Displayed on the first floor is a single-channel video work, *Black Under Coloured Moon* (2015), which corresponds to the installation of paintings and sculptures through choreography. In the video, two performers, a man and a woman, interact with a set of *Jeong* structures in varying sizes, taking part in a silent discourse. The work visualises the progression of a single day through four chapters, with each unfolding as a variation of movements that serve as a metaphor for the subtle exchanges that occur in an encounter or a parting. The sculptures, as displayed throughout the gallery, can be read as fragments from the history of civilisation with an iterative paradox. The recursive layers in Kang's paintings symbolise the irregular rhythm created by the void between heterogeneous elements, while seemingly disparate segments possess comparative weights and volumes that gradually fill the frame. Audiences are encouraged to move selected artworks in order to provoke a new reading of the exhibition narrative in a more bodily and temporal manner.

Kang states: "I am interested in the mediations and encounters that occur from the incongruous conditions that recur throughout history. I am informed by the wisdom of ancient texts, which exist in futility and reverberate aimlessly in an age that favours the new. I am often asked why I use these ancient texts. It may be a way for me to come to terms with these conditions that have repeated themselves throughout the course of history."

About Suki Seokyeong Kang

Suki Seokyeong Kang was born in 1977 in Seoul, Korea. Kang attained her BFA and MFA in Oriental Painting at Ewha Woman's University in Seoul, Korea, followed by an MA in Painting at the Royal College of Art in London, United Kingdom. Kang currently lives and works in Seoul, Korea.

Kang materialises the spirit of her subjects in a contemporary context. She adopts a unique vocabulary of linear and nonlinear tectonics, delicately layering colour, texture, and found objects to construct whimsical yet poetic outputs primarily in the form of painting, sculpture, and video. For instance, in Kang's paintings, variations of colours and patterns find resolution within the two-dimensional plane. In this way, the interplay between material and form, as well as text and space materialise a sense of balance amidst chaos and tension, ultimately conveying the harmony that endures within the incongruity of human emotions and life.

Kang's work is currently on show at Villa Vassilieff in Paris until July 2016 as part of the group show *Groupe Mobile*. In 2015, she held a site-specific solo exhibition, entitled *Foot and Moon*, at Audio Visual Pavilion in Seoul, Korea. Kang was selected as part of Bloomberg New Contemporaries (London, UK) in 2012 and was a finalist for the 13th Songeun Art Award (Korea) in 2013.

Curated by

David Ho Yeung Chan is a curator based in Hong Kong and Shanghai. With Pearl Lam Galleries, Chan has curated Lei Hong: Non-Geometric Study (2012), Tsang Kin-Wah: Ecce Homo Trilogy I (2012), Fictional Recoveries (2012), Su Xiaobai (2013), Déjà Disparu (2013), After Time (2014), Ren Ri: Yuansu Projects (2015), and Ni Haifeng: Asynchronous, Parallel, Tautological, et cetera... (2015), among others. He holds an MA from the Center for Curatorial Studies at Bard College, New York, USA.

About Pearl Lam Galleries

Founded by Pearl Lam, Pearl Lam Galleries is a driving force within Asia's contemporary art scene. With over 20 years of experience exhibiting Asian and Western art and design, it is one of the leading and most established contemporary art galleries to be launched out of China.

Playing a vital role in stimulating international dialogue on Chinese and Asian contemporary art, the Galleries is dedicated to championing artists who re-evaluate and challenge perceptions of cultural practice from the region. The Galleries in Hong Kong, Shanghai, and Singapore collaborate with renowned curators, each presenting distinct programming from major solo exhibitions, special projects, and installations to conceptually rigorous group shows. Based on the philosophy of Chinese Literati where art forms have no hierarchy, Pearl Lam Galleries is dedicated to breaking down boundaries between different disciplines, with a unique gallery model committed to encouraging cross-cultural exchange.

The four branches of Pearl Lam Galleries in Hong Kong, Shanghai and Singapore represent an increasingly influential roster of contemporary artists. Chinese artists Zhu Jinshi and Su Xiaobai, who synthesise Chinese sensibilities with an international visual language, are presented internationally with work now included in major private and public collections worldwide. The Galleries has also introduced leading international artists, such as Jenny Holzer, Leonardo Drew, Carlos Rolón/Dzine and Yinka Shonibare MBE, to markets in the region, providing opportunities for new audiences in Asia to encounter their work. Pearl Lam Galleries encourages international artists to create new work which engages specifically with the region, collaborating to produce thought-provoking, culturally relevant work.

Press Enquiries

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